
PROGRAM

Lonnie Klein, Conductor
William Bootz, Trombone

"Russian Sailor's Dance" *The Red Poppy* Reinhold Gliere
(1875-1956)

Two Pieces for Strings from *Henry V* William Walton
(1902-)

Passacaglia: "Death of Falstaff"
"Touch Her Soft Lips and Part"

Overture for Trombone and Strings Alan Hovhaness
(1911-)

Lento
Fugue

William Bootz, Trombone

Antiche Danze Ed Arie, Suite No. 1 Ottorino Respighi
(1879-1936)

Balletto
Gagliarda
Villanella
Passo Mezzo e Mascherada

Three Dances from *The Bartered Bride* Bedrich Smetana
(1824-1884)

Polka
Furiant
Dance of the Comedians

REINHOLD GLIERE (1875-1956)

"RUSSIAN SAILOR'S DANCE" FROM *THE RED POPPY*

The opening work on this evening's concert establishes a theme for the rest of the program. Among the earliest functions of instrumental music was providing accompaniment for dance; dance, in turn, provided the basis for many of the instrumental forms that later developed independently of the actual accompaniment function. Dance lent its rhythms, its forms and its national characteristics to instrumental music of all nationalities and of many large-scale artistic forms. Many of the works on this program are excerpts drawn from larger art forms, many have ties to dance, and all have ties with national styles. Reinhold Gliere found the music of the Slavonic peoples, especially the Ukrainians, an important stimulus to his creativity, and many of his stage works, like *Krasnîy mak* (The Red Poppy) are based on the folk culture of these regions. *The Red Poppy* was premiered in 1927 in Moscow and revised in 1949 as *Krasnîy tsvetok* (The Red Flower).

WILLIAM WALTON (B. 1902)

TWO PIECES FOR STRINGS FROM *HENRY V* (1942-43)

These brief but poignant excerpts from William Walton's score for Sir Laurence Olivier's film, *Henry V*, represent a significant interweaving of ancient and modern cultural threads. In the midst of modern warfare, and in the service of a completely modern art form, Olivier and Walton turned to Britain's rich cultural heritage for their inspiration. Shakespeare, of course, contributed the story, based in turn on the English monarch who defeated the French at Agincourt in 1415. Walton looks back to the seventeenth century for the form of the passacaglia. In the passacaglia, a recurring bass melody forms the basis for continuing variation in upper voices. The bittersweet dissonances in Walton's harmonization of the theme suggest that he had in mind Henry Purcell's use of the technique in the famous *Dido's Lament*, composed in London in 1689.

The passacaglia theme is introduced in the *sol* low strings, and retains a strong melodic identity throughout the movement, gradually rising to the upper voices as a new melody is played beneath. The same rhythmic pattern which opens the passacaglia theme (long - short - long) permeates the next movement as well. The predominantly low, somber tones of the lament for the death of Falstaff are replaced by a higher, lighter texture in the elegy for Katherine.

ALAN HOVHANESS (B. 1911)

OVERTURE FOR TROMBONE AND STRINGS, Op. 76/1

Lento

Fugue

Alan Hovhannes, an American composer of Armenian and Scottish descent, claims a global and timeless musical heritage, ranging from European Renaissance and Baroque music to Hindu, Japanese, Korean, Armenian traditions, and even to the songs of "Great Whales." Some of Hovhaness' works bear precise and businesslike titles, as does the work on this program, but his interest

in meditation and Eastern religions is revealed in others, such as *Ode to the Temple of Sound*, *Silver Pilgrimage*, *Mountain of Prophecy* or *Visions of St. Mesrob*. Perhaps these titles convey something of the mystical nature of the composer. Hovhannes rarely utilizes superficial musical qualities of any of the cultures he draws upon, but rather, internalizes concepts of organization and aesthetic which then appear in his own musical voice. The *Overture for Trombone and Strings* explores both the sonorous and the spiritual possibilities found in harmonies and in the timbres of the instruments. The fugue attests to Hovhannes' enduring interest in counterpoint.

OTTORINO RESPIGHI (1879-1936)

ANTICHE DANZE ED ARIE, SUITE No. 1 (1917)

Like Walton, Respighi finds inspiration for this work in music of the past; in this case, it is the past of his own country, Italy, which provides a musical framework. Composers of the sixteenth and seventeenth centuries exploited rhythmic qualities of dance music in creating sets of small pieces which could be combined in various ways to form suites. Respighi has followed this practice in selecting assorted sixteenth- and seventeenth-century works for lute or guitar, combining them according to his taste, and then rather freely orchestrating them for chamber orchestra. This work is the first of three such suites arranged by Respighi, each for a different instrumental ensemble.

In these pieces, Respighi has been careful to retain some of the most idiomatic characteristics of the originals. The modal harmonies, which enjoyed a popular revival among many twentieth century composers, are largely preserved, as are crisp rhythmic articulation and clarity of texture.

BEDRICH SMETANA (1824-1884)

THREE DANCES FROM THE *BARTERED BRIDE*

Polka

Furiant

Dance of the Comedians

Bedrich Smetana displayed his intense nationalism not only in his choices of musical subjects and idioms but in actually defending the barricades during the Prague Revolution of 1848 and writing revolutionary songs to stir the hearts of his comrades. German speaking composers dominated the European concert scene as Smetana began his career; after Germany's conquest of Bohemia, Smetana considered it his duty to provide for his country a body of art music of its own. Another strong nationalist, Karel Sabina, provided Smetana with the libretto for his first opera, *Braniboři v Cechách* (The Brandenburgers in Bohemia). The immediate popular success of this first opera spurred Smetana and Sabina to begin their next project, also on a nationalistic theme, *The Bartered Bride*. The opera, premiered in 1869, originally contained no dances, but by 1870 the opera had reached its final form. These dances, recalling Smetana's beloved Bohemia, have long been well-loved fixtures in the international orchestral repertory.

Program notes by Professor Jennifer Thomas

LONNIE KLEIN

CONDUCTOR

Lonnie Klein is Assistant Professor of Music and Music Director/Conductor of the University Symphony Orchestra.

Dr. Klein received his undergraduate degree in music education from Murray State University, his master's degree in clarinet and conducting from Michigan State University and his DMA in performance at the University of Illinois.

He has served on the Board of Directors of the Indiana Music Educators Association and is currently the editor of the "Orchestra Opinions" column of the *Musicator*. He is in frequent demand as a clinician and adjudicator and has made guest conducting appearances with the Evansville Ballet Orchestra, Evansville Chamber Orchestra as well as numerous off-campus performances with the UE Faculty Chamber Players. His teachers include Leon Gregorian, Don Moses and Thomas Wisniewski, and he has been coached under the auspices of the Conductor's Guild by Louis Lane, Michael Charry and John Koshak. Dr. Klein is also a member of the Evansville Philharmonic Orchestra.



WILLIAM BOOTZ

TROMBONE

Mr. Bootz is Associate Professor of Music at the University of Evansville where he teaches trombone, euphonium and tuba, music theory, and conducts the University Brass Ensemble. He also serves as principal trombone of the Evansville Philharmonic Orchestra.

Prior to joining the faculty at the University of Evansville, Mr. Bootz was trombonist with the Aspen Chamber Symphony, second trombone with the Aspen Symphony Orchestra, principal trombone of the Santa Fe Opera Company and a substitute/extra with the San Francisco Symphony. During his orchestral career, Mr. Bootz has performed with Seiji Ozawa, Edo de Waart, Walter Susskind, Jean Martinon, Robert Shaw, Leonard Slatkin and James Levine.

Mr. Bootz has been a performing member and Music Director of Tales & Scales, an improvisatory storytelling music ensemble. In addition to numerous school performances, Tales & Scales has performed at the Indianapolis Art Museum, Indianapolis Children's Museum, Cleveland Institute of Music, St. Louis Art Museum, Toledo Art Museum, Lancaster Music Festival and with major midwestern orchestras including the Indianapolis Symphony.

Mr. Bootz is a member of the Kentuckiana Brass and Percussion Ensemble, performing with the group at the New York Brass Conference and the National MENC Convention.

Mr. Bootz received his bachelor's and master's degrees, both in performance, from Indiana University where his principal teachers were Lewis Van Haney and Keith Brown. He is currently completing his Doctor of Music at Indiana University. The faculty of the IU School of Music has awarded him the coveted Performer's Certificate. Mr. Bootz also holds a Master of Science in Computing Science Education degree from the University of Evansville.



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Sarah Thielman
Misty Campin
Mary Kissling
Jeanine Rice
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Scot Furbeck

VIOLIN II

Jennifer Wright, Principal
Malinda Colwell
Jerelene Postin
Alison Griffith
Amy Ferguson
Kimberlie Sanders
Sabyn Rodenberg
Carlene Trow
Aaron Solomon
Kara Sudheimer
Erika Beine
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VIOLA

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Betsy Stains
Carrie Naese
Beth Ramborger
Rebecca Schnitz
Annette Cardwell
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Amanda Greer
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Jeff Kuryla

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